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NEW MUSEUM DIRECTOR.

A writer in the Evening Post, referring to the soon necessary appointment by the trustees of the Metropolitan Museum of a successor to ex-Director Sir Purdon Clarke, says that it is generally believed, and as generally hoped, that the gentleman who now occupies the position of acting Director; namely, Mr. Edward Robinson, formerly Director of the Boston Museum, will be selected. We are gratified at this expression of belief in Mr. Robinson, which the N. Y. Evening Post seemingly endorses, as we have long urged his eminent fitness for the post, while the fact that he is an American would make such a selection as that of Mr. Robinson all the more appropriate and pleasing. The same writer in the Post, in further discussing the question of the new director, quotes at length from a recent article in the Burlington Magazine, by Lionel Cust, apropos of the resignation of Signor Carrado Ricci, of the Director Generalship of Fine Arts at Rome, entitled "Museum Direction and Bureaucracy." As Signor Ricci's

retirement was due to the decision of the Italian Government that a Museum Director should not be an expert, but a mere administrator, Mr. Cust argues that "there can be no qualification for the Directorship of a great National Museum or Art Gallery, other than that of first-class expert knowledge, united to a capacity for business and administration, and of these requirements that of expert knowledge is the most essential, since it is the one which cannot be supplied by subordinate assistance."

Agreeing entirely with this estimate of Mr. Cust's, we should say that Mr. Robinson satisfactorily measures up to it. He is sufficiently an expert—a rather meaningless term, by the way, as it is generally employed—on art matters in general, and during his term as acting director of the Museum he has certainly evinced unusual capacity for business administration.

OUR NINTH ANNIVERSARY.

With this issue THE AMERICAN ART NEWS, following the publication of four summer monthly numbers, appears again as a weekly, and will reach its readers every Saturday from now on through the art season in America. It begins at the same time, its ninth year, and its seventh under its present title, of successful publication, during which period it has steadily grown in circulation, influence and favor with the art public of both America and Europe, and has justified the belief of its founders and conductors, that there exists a place for an independent and intelligently-conducted Art Newspaper, allied to no one school or movement, and in no way dominated or influenced by any one school of artists, or any trade interest. Its aim, as in the past, is to supply interesting, important, valuable, and carefully selected and compiled information for all who care for or are interested in art, whether artists, collectors, dealers or art lovers.

METROPOLITAN ART MUSEUM.

It is a cause for congratulation, that whatever doubt has been cast upon the genuineness of the Cypriote collection of antiquities gathered by Gen. di Cesnola, has finally been removed by the careful and thorough examination, and the official report made by Prof. John L. Myres, of Oxford University, England.

Gen. di Cesnola was the United States Consul at Cypress, and had devoted a greater part of his life to the collection of these antiquities, a part of which went to the Berlin Museum, a part to the British Museum, while a much larger part was sent to the Metropolitan Museum. Every specimen of the latter collection has been examined by Professor Myres and his assistants, and his approval given to the entire collection, which has been properly arranged in order and put on view. An illustrated catalogue with an historical introduction, will be prepared for the exhibition.

On Nov. 1, a special loan exhibition will be given at the Museum of Art, of rare rugs, showing specimens of weaves of the XV, XVI and XVII centuries. The Kaiser Friedrich Museum, of Berlin, through the courtesy of Dr. Bode, will send a small rug to the exhibition, dating from the XIV century, which is believed to be the oldest rug in existence.

OBITUARIES

Winslow Homer.

In spite of his age, Mr. Homer's death on Sept. 29, at Scarborough, Me., came as a sudden blow to his many friends.

Winslow Homer was born in Boston on Feb. 24, 1836. The family moved to Cambridge in 1842. There he attended school until he was nineteen, when he was apprenticed to Bufford, the Boston lithographer, in whose establishment he worked for two years, designing title pages for sheet music, the portraits of the members of the State Senate, and other work of that character. In 1857, when he was twenty-one, he left Bufford's and set up for himself in a studio in Winter St. in this city, in the Ballou's Pictorial building. There he began to make drawings for the illustrated weeklies, and about 1848 the first of a long series of his drawings appeared in Harper's Weekly, New York, which had just been founded. His earliest subjects were Boston street scenes. In 1859 he came to New York and opened a studio. He attended the National Academy of Design under Prof. Cummings' tuition. Harper & Brothers made him their war correspondent when the Civil War broke out.

His first oil paintings were these war and camp scenes, such as "Home, Sweet Home," "The Last Goose at Yorktown," "Zouaves Pitching Quoits," "Rations," "The Bright Side," "In Front of the Guardhouse," and, notably, "Prisoners from the Front," which, though a small canvas, made quite a little stir when it was exhibited in New York at the Academy, where Homer, from this period on, continued to exhibit with regularity for many years, selling his pictures freely at modest prices and winning gradually a sterling reputation as a painter. The "Prisoners from the Front" was painted from sketches made in 1862, but it was not exhibited until 1866. A year later it was shown at the Paris International Exposition, and that summer Homer made his first trip to Europe. Eleven years later, at the Paris International Exposition of 1878, he exhibited "The Bright Side," "Sunday Morning in Virginia," "A Country School Room," "Snap the Whip," and the "Visit from the Mistress." His work was favorably noticed on this occasion, and foreign critics were particularly impressed by its racy national quality. "The Visit from the Mistress" and "Sunday Morning in Virginia," were two representatives of a kind of work in which Homer gained distinction in the seventies, that is, negro life. The former canvas is now in the National Gallery of Art at Washington.

In 1881 he went to England and opened a studio at Tynemouth, on the east coast, near Newcastle-on-Tyne. Shortly after his return from England, he left his New York studio, never to return, and went to Prout's Neck, Scarborough, Me., where he has lived for the last 26 years.

There he produced his most famous masterpieces, beginning with "The Life Line" in 1884, continuing with "Under-tow" (1887), "Eight Bells" (1888), "The West Wind" (1891), "Coast in Winter" (1892), "The Fox Hunt" (1893), "High Cliff, Coast of Maine" (1894), "Moonlight, Wood's Island Light" (1894), "The Maine Coast" (1896), "The Lookout—All's Well" (1896), "The Fog Warning," "Storm-Beaten," "A Summer Night," "Cannon Rock," "On a Lee Shore," "The Gulf Stream," "The Gale," "The Wreck," etc.

Two of the greatest of Homer's oil paintings are owned by the Boston Museum of Fine Arts. "The Fog Warning" and "The Lookout—All's Well." The latter was bought by the museum at the sale of the Thomas B. Clarke collection in 1899 for \$3200. The list of Homer's other pictures in the possession of public art museums runs as follows: In the Metropolitan Museum are his "Gulf Stream," "Searchlight, Harbor Entrance, Santiago de Cuba," "Cannon Rock," and "Northeast." The Corcoran Gallery of Art owns his "Moonlight, Wood's Island Light" (catalogued more recently and needlessly as "A Light on the Sea"). The National Gallery of Art possesses his "High Cliff, Coast of Maine," and the "Visit from the Mistress." The Pennsylvania Academy of Fine Arts owns his "Fox Hunt," formerly known as "Winter." At the Layton Art Gallery, Milwaukee, Wis., is his "Hark! the Lark." The Carnegie Institute, Pittsburg, Pa., owns his "The Wreck." The Rhode Island School of Design, Providence, R. I., owns "On a Lee Shore." The Cincinnati Museum of Fine Arts owns the "Haul-in Anchor." This enumeration does not include the water colors, of which the Boston Museum has four, namely, the "Leaping Trout," "Ouananiche Fishing," "Indian Camp" and "Trout Fishing."

At the sale of the Thomas B. Clarke collection in 1899, sixteen of Homer's oil paintings were sold for a total of \$30,330, and fifteen of his water colors for a total of \$2965, making a grand total for thirty-one works of \$33,295. "Eight Bells" fetched the then noteworthy price of \$4700; it was bought by Mr. Herman Schaus, who subsequently sold it to Mr. Stotesbury of Philadelphia. "The Maine Coast" is in the collection of Mr. C. J. Blair of Chicago. "Under-tow" is owned by Mr. Edward D. Adams of New York. The "Flight of Wild Geese" is in the collection of Mrs. Roland C. Lincoln of Boston. "Early Evening" belongs to Mr. Charles L. Freer of Detroit. "The Gale" (sometimes catalogued as "The Great Gale") belongs to Mrs. B. Ogden Chisolm. "Sunset, Saco Bay, the Coming Storm" is owned by the Lotus Club, New York. Mr. Blair is the owner of "The Two Guides." Mrs. Bancel La Farge is the owner of "Huntsman and Dog." Louis Ettlinger owns "The Hound and the Hunter." Burton Mansfield owns "The Fisher Girl." Charles W. Gould owns the "Banks Fishermen." "The West Wind" is in the collection of Samuel Untermyer. "The Life Line" was in the Clarke collection, and was bought by G. W. Elkins for \$4500. Alexander Harrison, the artist, is the owner of "The Campfire." "Weather-Beaten" (sometimes catalogued as "Storm-Beaten") is in the possession of Emerson McMillen. There are several of Homer's works in the John G. Johnson collection, Philadelphia, which is to come into the public custody eventually.

Henry Hammon Gallison.

Henry Hammon Gallison, a noted artist and the first American painter to have a canvas placed in the National Museum of Italy, died at his home in Cambridge, Mass., yesterday, of apoplexy, aged 60. He got honorable mention at the Paris Exposition and his picture "Rising Mists" received special mention at Turin. This picture was purchased by the Italian Government and hung in the National Museum. Mr. Gallison was a native of Boston and his wife was Marie Reuter of Lubeck, Germany, whom he married in Paris in 1886.

(Continued on page 6.)